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little clay figure as in the best works of a more ambitious nature. On the back of the mould can be seen the finger-marks of the potter, impressed while the clay was still soft.

Of interest also are the other terracottas: a head of the archaic period, slightly under life size, and with traces of paint on the hair and eyes; a life-size head of a youth of a later period; and a fragmentary figure of a little old woman, conceived with all the realism characteristic of late Greek caricatures.

The bronzes consist of a jug with a relief of a running youth in archaic style on the attachment of the handle; a small cylindrical box with an engraved design of animals heraldically grouped on either side of floral ornaments, likewise of the archaic period; a colander with the head of a girl engraved on the handle and the perforations arranged in the form of a rosette; and a large oblong weight with concave sides, undecorated.

Our collection of gems has been enriched by ten specimens, all of excellent workmanship. Of these two belong to the Mykenaeen period and represent respectively two bulls lying side by side, and one bull lying down, with a flower in the background. They are both agates and are carved with the freedom and innate feeling for animal life characteristic of the best Mykenaeen work. A fine sard from Macedonia engraved on one side with a crane, on the other with a woman standing beside a wash-basin, is of good Greek execution and must be assigned to the second half of the fifth century B. C. It is published in Furtwängler's *Antike Gemmen*, pl. XII, 38, 39. A scarab of banded agate with a vigorous representation of Herakles throttling the Nemean lion is of Etruscan workmanship, about 400 B. C.; it was found at Falerii and is likewise published in Furtwängler's *Antike Gemmen*, pl. XX, 30. An important piece is a haematite cylinder of the Hellenistic period engraved with a Maenad and two Satyrs engaged in Bacchic revelry. The composition is full of vivacity and swing and the execution is very fair. It is noteworthy that though the cylinder form is

frequent in early times this is the only instance of its use during the Hellenistic period. This stone is published in Furtwängler, *Antike Gemmen*, pl. LXVI, 7. A head of Medusa in high relief worked in green glass paste is a good, bold piece of work of the first century B. C. To the Roman period belong two fine portrait-heads, one a sard, the other an amethyst; and two cameos, a bust of Tiberius, and the heads of Europa and the bull, both in high relief.

Finally must be mentioned a miscellaneous lot, consisting of terracotta figurines, a bronze mirror, a few vases, a small bone doll with movable arms and legs, and a few pieces of jewelry. The chief interest of these lies in the fact that they represent the contents of three tombs from Tarentum, of the third century B. C., and thus give a fair idea of the regular tomb furniture of that period. G. M. A. R.

DRAWINGS

THE Museum has bought several important drawings by Italian masters from Dr. J. P. Richter, of whose collection they formed a part. They are without exception rare and excellent examples, and coming from this source the names which they bear have been given them in accordance with recent expert knowledge—the result of careful and continued study on the part of their former owner. Authoritative ascriptions, such as these, are of great benefit to the student who is perplexed by the merely traditional or whimsical attributions in even well-known collections of drawings, a fact which makes this study the most uncertain and difficult branch of modern connoisseurship.

The earliest of these works is an illumination on parchment, from an ecclesiastical music book of the late thirteenth or early fourteenth century. The letter *M* serves as the framework for two compositions; above are the three Marys and the Angel at Christ's tomb with the sleeping soldiers, and below Christ meeting the three Marys. The work is a forceful example of the pre-Giottesque style. Doctor Richter points

out its similarity to the Dante MS in the British Museum.

Next in date, the Virgin and Child by Stefano da Zevio is also an illumination on parchment. Here the figures are placed in a large letter S in a gold square. Stefano da Zevio worked at the end of the fourteenth century at Verona, and repre-

the collection of Sir Charles Eastlake. The little pictures mounted on each side of the central design, representing the Nativity and the Epiphany, are by an unknown Florentine of the first half of the sixteenth century.

A number of the sixteenth and seventeenth century drawings were formerly



HEAD OF A YOUNG MAN
BY ANNIBALE CARRACCI



HEAD OF A WOMAN
BY SEBASTIANO DEL PIOMBO

sents the art of that city previous to Pisanello. He is highly praised by Vasari.

Undoubtedly the rarest pieces of the lot are the two miniatures by Girolamo dai Libri, the most distinguished illuminator of the sixteenth century, also famous for his large paintings. The figures of King David praying and of the three Monks singing are as monumental and grandiose as if the inches of their dimensions were so many feet and their place the wall of a church instead of initial letters for a manuscript. Both of these illuminations were acquired from Conte Luigi Balladoro of Verona in 1888.

The circular drawing of the Annunciation Angel, probably a design for embroidery by Filippino Lippi, came from

in the collection of the Earl of Warwick: the Holy Family by Baccio Bandinelli, a characteristic but not too mannered work by this rather unsympathetic artist; the powerfully modeled Head of a Woman by Sebastiano del Piombo; an Apparition of the Virgin, a masterly drawing by Tintoretto; the Head of a Young Man by Annibale Carracci; the view of a Bolognese piazza, with an exhibition of fireworks going on from the top of a tower, by Guercino; and a very important Salvator Rosa, a fantastic Scene of Sorcery — an incantation of witches before a fire the smoke of which changes into a dragon, with all sorts of diabolical things round about, conceived and executed with great vigor and abandon.

The Virgin and Child by Procaccini has an expression of reverence and tenderness rare for its epoch. The Sibyl by Guercino is a study for the well-known painting in the Uffizi. By Antonio Canale, called Canaletto, is a large drawing of the Grand Canal at Venice, notable for the precision with which the lively scene of the canal crowded with gondolas and the exact details of the many buildings are executed. On the reverse of this drawing are two figures which Doctor Richter ascribes to the hand of Tiepolo — a Saint Anthony and an aged Saint celebrating mass. This drawing was purchased in 1887 from Signor Mylius of Genoa.

Two brilliant sketches by Guardi complete the list. The first of these is a pen drawing of the façade of Saint Mark's, and the other a wash drawing of the colonnade of the Libreria, both of unusual charm.

B. B.

A COLLECTION REPRESENTING EARLY JAPANESE ART

THE Museum has recently acquired a collection of late prehistoric objects, representing "Yamato Culture," about which much has been written by Japanese and foreign archaeologists during the past two decades. The collection, brought together by a well-known expert in Tokyo, Mr. Takahashi, is especially valuable as showing the beginnings of Japanese art; and although the present gathering is not large, it covers a wide field in its materials, e. g., in objects in stone, bronze, precious metals, pottery, and wood, and it is particularly desirable since the Museum has, up to the present time, been almost entirely lacking in documents to illustrate the earliest phases of this important branch of Eastern Asiatic Art.

The early arms of Japan are well represented in neolithic axes, hammers, mallets, knives, and arrow-points. Bronze arms, dating from several hundred years B. C. to the seventh or eighth century A. D. (Nara period), are shown in a number of beautifully executed spear and arrow-heads. The arms include also several swords, among them an example of the long straight *katana* with gilded mountings, a wheel-shaped guard, and an exaggerated bulbous pommel. There is also an example of the earliest dagger (*tantō*), with its mountings of silver, quite similar to the specimen preserved in the Museum of the University of Tokyo.

The objects in pottery are for the most part fragmentary — in fact, very few specimens representing these early periods have been found intact. The present material shows, however, various types of ornament. Among these objects there is a good *tomo* (arm ornament); also an example (incomplete) of a *haniwa* figurine such as came to be used in ancient burials as a substitute for a retainer of the dead chief.

Early bronze mirrors are shown in a half-dozen carefully decorated specimens. There are many beads and similar ornaments in semi-precious stones and in precious metals including "tiger claw" jewels (*magatama*), and penannular earrings (*kinkan*).

Together with the Takahashi Collection, the Museum has received from Tokyo a number of devotional figures. The best of these is a large Amida in glazed earthenware, which dates from the late sixteenth century and is attributed to the Korean Gempin. Noteworthy, also, but of less artistic interest are figures of the Soga brothers which exemplify the memorial images of the time of the later Ashikaga Shoguns (say about 1500). There are also several shrines in stone and bronze, dating from Kamakura and Ashikaga times.

B. D.